

Teaching Portfolio

Submitted for the Britain Postdoctoral Fellowship at Georgia Tech, 2026

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Teaching Philosophy

My definition of good teaching is grounded in helping students become purposeful communicators who can adapt their language across a wide range of contexts. This perspective is shaped by my experience as a multilingual learner and writer, as well as by my research in applied linguistics. My expertise in using corpus linguistics to study first and second language writing, language variation (register variation), and language development has helped me understand that communication varies depending on audience, purpose, and situation, and that students' academic language development is shaped by situational factors, including disciplinary background and the communicative demands of particular contexts. I have adopted this definition because many students enter university facing complex and often implicit expectations about language use. Supporting them in navigating these expectations requires making communication practices visible, meaningful, and transferable beyond the classroom.

The students I work with come from diverse linguistic and educational backgrounds across both undergraduate and graduate levels, including both domestic and international students. While they bring valuable experiences and perspectives, the challenges they face can emerge in many ways, including differences in motivation, adjustment to a new academic environment, and the communication demands of university study. For many students, particularly in the early stages of university study, this is their first sustained exposure to the expectations of academic communication. Even at the graduate level, students continue refining how they adapt their communication to new disciplinary and professional contexts. In my teaching, I aim to ensure that students are not left to navigate these challenges alone; instead, I provide clear guidance, structured support, and meaningful opportunities for practice, feedback, and reflection.

To put my definition of good teaching into practice, I draw on several interconnected approaches that make critical thinking an active part of students' writing development. First, I make the language of the university explicit by helping students understand how writing varies across genres or registers, audiences, and purposes. For me, critical thinking means that students learn to see writing not simply as completing an assignment and earning a grade, but as making purposeful choices and developing thoughtful, well-supported claims. This kind of judgment is central to education because it cannot be replaced by tools alone, including AI. For example, in my foundational writing course, the profile essay project introduces students to research as part of the composing process through conducting interviews, finding relevant sources to support interview data, selecting interview data relevant to a particular focus, evaluating appropriate sources, and synthesizing those sources in relation to the interview data. Through this process, students practice the kind of interpretation and justification they will need in academic and real-world communication.

Second, I adopt a process-oriented approach to writing, guiding students through brainstorming, drafting, peer review, revision, and reflection. This approach is especially important as students learn to respond to university-level communication demands and need structured support throughout the composing process. By scaffolding each stage, I help students develop critical thinking and a growth mindset, encouraging them to see writing as an ongoing process of practice and revision rather than a one-time performance. As a result, they learn to value both the

process and the final product. To support this development, I provide targeted, actionable feedback that helps students make more informed decisions in future assignments.

Third, I design my courses using a project-based and scaffolded structure in which smaller tasks build toward larger assignments. This approach connects classroom work to real-life communication and creates space for students to explore ideas that are relevant to their academic and professional goals. For example, in the multimodal remix project, students may choose to create a podcast, poster, video story, or TikTok-style video. Through these projects, students not only develop transferable communication skills but also engage with technologies and tools that broaden their ways of learning, composing, and presenting ideas. My use of project-based learning is also informed by my research in project-based learning, including a peer-reviewed publication in *Language Teaching Research* and a book chapter on PBL.

In addition, I integrate technology into my teaching through multimodal and digital approaches. In the multimodal remix project mentioned earlier, students learn how to combine multiple forms of communication in ways that respond to a particular audience, purpose, and context. I also draw on my expertise in corpus linguistics and language analysis by incorporating corpus tools into the classroom (e.g., Research Writing Tutor, CROW), helping students identify patterns in both linguistic forms and communicative functions through authentic language use. This approach allows students to see how language works in real contexts and supports more informed communication choices. I also introduce AI as part of classroom discussion and practice. Rather than hiding or prohibiting its use, I guide students to engage with it critically and ethically, recognizing that writing instruction must continue to adapt to technological change.

I also see teaching as an ongoing process of growth. I remain open to learning from my students, reflecting on my practice, and refining my teaching over time. Student feedback has been an important part of this development, and I am grateful that this commitment has been reflected in my strong teaching evaluations and in a teaching excellence award I received. These forms of feedback affirm the value of creating a classroom that is supportive, structured, and meaningful while also encouraging me to continue improving.

My teaching is also informed by my research. I see research and teaching as mutually reinforcing practices. I am currently working on a manuscript on integrating AI into second language writing, and I have published in corpus linguistics on learner language development. My dissertation further informs my understanding of how language varies across contexts and disciplines. These experiences shape how I design instruction, integrate technology, and support students' development.

Overall, my teaching philosophy is grounded in helping students become critical, flexible, and purposeful communicators. I aim to make the language of the university explicit, support students through process-oriented and project-based learning, integrate technology in thoughtful ways, and create opportunities for meaningful practice, feedback, and reflection. Ultimately, I want students to leave my classroom with the ability to adapt their communication to different audiences and purposes, think critically about the choices they make, and transfer what they have learned to academic, professional, and everyday contexts.

Sample Syllabus

ENGL 1500: Critical Thinking and Communication Skills (Foundational Writing)

Instructor Name: Febriana Grundy
 Preferred Contact: febri@iastate.edu
 Office Address: Ross 325
 Student hours: TR (1-3 pm)/ by appointment

Course Description

English 1500 aims to prepare you for communicating successfully in your academic courses, as well as in your work, personal, and civic lives. Because of what the National Council of Teachers of English calls the importance of 21st-century literacies, most of the course will be devoted to writing, but you will also practice and analyze oral, visual, and electronic communication. Additionally, you will compile an ISUComm Portfolio to showcase and reflect on your work.

- **Course Name:** English 1500: Communication and Critical Thinking
- **Department:** English
- **Current Semester and Year:** Spring 2026
- **Credit Hours:** 3
- **Course Prerequisites:** Concurrent enrollment in Lib 1600 is recommended
- **Course Format:** Face to Face

Course Objectives (COs)

Through readings, lecture videos, discussions, and assignments, you will develop skills in the following areas:

1. CO1: Create messages tailored to the needs of an audience with relevant and substantive supporting materials.
2. CO2: Develop a process-oriented approach to composition through experimentation, reflection, and documentation.
3. CO3: Analyze a variety of texts to identify strategies for organizing and supporting an argument.
4. CO4: Produce creative, well-organized arguments in a style appropriate to the purpose and audience using a variety of modes (visual, oral, written).
5. CO5: Collaborate with others to critique and improve texts.
6. CO6: Use composition tools and source material responsibly, ethically, and with clear documentation.

Course Materials

Required Texts

- ISUComm Foundation Courses Student Guide, Iowa State University, Department of English, 2024-2025.
- Axelrod, Rise and Charles Cooper. *The Concise St. Martin's Guide to Writing*. 9th ed.
- Arola, Kristin L., Ball, and Sheppard. *Writer/Designer: A Guide to Making Multimodal Projects*. 3rd ed.

The above three texts are available in Achieve. Additional readings developed by the ISUComm program are available in Canvas.

About Immediate Access ONE

This course is enrolled in ISU's Immediate Access ONE program to provide you with access to all required texts on the first day of class at a reduced price.

More details regarding Immediate Access, the opt-out option, and access instructions are posted as one of the first "Announcements" on our Canvas course page and on the University Bookstore's website [here](#).

Required Technology and Skills

You are required to have and use the following:

- A reliable internet connection.
- Access to Iowa State University computer system, Canvas, and Microsoft 365 (available with ISU log-in) or Google Apps.
- An Iowa State University email address (CyMail). Please use this email account as opposed to your personal email account.
- A camera and microphone for recording videos using Canvas Studio (Note: the standard webcam and microphone you may have in your laptop, or camera and microphone in your smartphone, should be sufficient. Additionally, webcams and other equipment are available for checkout at no cost via ISU ITS.)

You should possess the following proficiencies:

- Use Canvas to submit assignments and participate in discussion boards.
- Use a word processor (e.g. Microsoft Word, Google Docs, etc.) to produce text-based documents.
- Use slideware programs such as Microsoft PowerPoint or Google Slides to produce slideshows.
- Use Canvas Studio to record using a webcam and/or produce a screencast.

Course Communication

Our course is supported by the Canvas learning management system. The course syllabus, class materials, grades, and other resources will be provided through Canvas. Your instructor will use Canvas and email to communicate with you. Please plan to check Canvas and your university email account on a **daily** basis.

Learning Activities

While participating in this course, you can expect to complete weekly learning activities that demonstrate your ability to understand and apply the concepts from our modules. You will also complete several major assignments (see Assessments below), which you will often need to work on simultaneously with our weekly learning activities; be sure to budget your time accordingly.

In-class Activities

During each class session, you will participate in activities to build skills and knowledge toward course objectives and major assignments. You can expect to collaborate with your peers and instructor in drafting, discussion, analysis, and presentation activities.

Peer Review

Prior to submitting each major assignment, you will submit a complete draft for credit. Then you will review your peers' drafts, providing and receiving helpful feedback to improve your outcomes on the final draft.

Assessment

Each unit in our course focuses on producing a major assignment that corresponds to a different communication genre. You can find examples of some of the course projects, as well as exemplary student work, in the ISUComm Foundations Student Guide.

Personal Narrative

Completed in Unit 1, you will write a personal narrative that shares an experience from your life and reflects on its significance.

Profile

Completed in Unit 2, you will conduct an interview and write a profile on an individual.

Multimodal Remix

Completed in Unit 3, using what you learn about analyzing multimodal texts, you will create your own design by repurposing content from a past assignment. Explain your design choices in a paper and a 5-minute presentation.

Portfolio and Reflections

Completed in Unit 4, your final Portfolio will showcase the communication skills that you develop during the course through reflection. Beginning early in the semester, you will reflect on your communication skills and practices and set goals for future learning. Over the course of the semester, you will collect examples of your work and reflect on the writing process. Your reflections will focus on strengthening your writing process and reflecting on your writing process following each major assignment so that you can continue to grow as a writer. After you've completed all major assignments for the semester, you will revisit these projects to complete a final communication portfolio.

Grading and Evaluation

Each major assignment has specific evaluation criteria, and your instructor will provide multiple forms of feedback on your work, including a rubric and comments. Start assignments early and work steadily to avoid last-minute rushing. If you are surprised by a grade, make an appointment with your instructor if you do not understand what you can do differently on subsequent work. It is important to complete all major assignments in order to receive a passing grade at the end of the semester.

Grade Distribution

You can accumulate points by participating in the following way:

Participation area	Description	Total Percentage
Learning Activities	Engage in activities to help you apply course content, develop your writing skills, and reflect on your work and practices.	20%
Drafting and Peer Review	This category includes submission of rough draft and participation in peer review.	15%
Personal Narrative	Write a personal narrative that shares an experience from your life and reflects on its significance.	15%
Profile	Conduct an interview and write a profile on an individual.	15%
Multimodal Remix	Using what you learn about analyzing multimodal texts, create your own design by repurposing content from a past assignment. Explain your design choices in a paper and a 5-minute presentation.	20%
Portfolio	Showcase the communication skills that you develop during the course through reflection.	10%
Reflective Writing	Includes an introductory reflection and short reflection assignments following completion of major assignments.	5%
<i>Total</i>		100%

Grading Criteria

Your assignments will be assessed in five major categories: context, content, organization, style, and delivery. For some assignments, these categories are further delineated into specific expectations in the evaluative rubrics for each assignment.

All projects will be assigned a letter grade according to the following criteria:

This table provides an overview of the grading standards for the course by letter grade.

A	Excellent and outstanding. The qualities of a B assignment, plus imagination, originality, and engaging expression. Writer responds thoughtfully and creatively, requiring very little or no revision.
B	Thorough analysis of and satisfactory solution to the communication task; good organization and solid expression. Writer responds fully, requiring some revision.
C	Satisfactory analysis of the communication task, clear organization, and competent style. A “C” means your work meets the demands of the assignment in a minimally acceptable way. Writer responds mostly competently, requiring focused revision.
D	Presence of a significant issue in context, substance, organization, style, or delivery in a lackluster paper; incomplete analysis of the communication task. Writer responds incompletely, requiring extensive revision.

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- F** Inadequate coverage of essential points, uncertain or misguided purpose, poor organization; ineffective and inconsistent expression; significant defects in standard usage; inadequate or inappropriate analysis of the communication task. Writer responds inadequately; paper is not acceptable.
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Grading Scheme

The following grading standards will be used in this class:

Grade	Range
A	93% to 100%
A-	90% to < 93%
B+	87% to < 90%
B	83% to < 87%
B-	80% to < 83%
C+	77% to < 80%
C	73% to < 77%
C-	70% to < 73%
D+	67% to < 70%
D	63% to < 67%
D-	60% to < 63%
F	0% to < 60%

Course Policies

Late Work Policy

Please communicate with your instructor in advance if you need additional time to complete an assignment for any reason. Your instructor may allow an extension for the assignment deadline. Unless you have received a pre-approved extension, the following late work policies will apply. For major assignments:

- Submissions up to 1 week late will receive a reduction of a full letter grade equivalent to 10% of the available points.
- Submissions more than 1 week late require instructor approval and will receive a deduction of two full letter grades equivalent to 20% of the available points.

Late work will not be accepted for learning activity assignments such as discussions, quizzes, exercises, and workshops without the approval of the instructor. Late work will not be accepted after the final day of class for the course.

Attendance and Engagement

Attendance is required. This is a communication and writing-intensive course, and the work we do together in class is crucial to your learning. Interaction with your peers and your instructor is an important element of our course, and it is vital that you consistently engage with in-class work. Because your consistent presence and engagement are essential to your learning in our course, the following policies apply across all in-person ISUComm Foundation Courses:

- Missing more than two weeks of classes (>4 in TR) will result in a one letter-grade reduction of your course grade.
- At a total of three weeks of missed classes (6 in TR), you will receive a failing course grade.

- Arriving 10 minutes late to class counts as a tardy, and three tardies count as an absence.
- Extenuating circumstances will be taken into consideration on a case-by-case basis and require the student to be proactive in communication with the instructor.

Class attendance is central to understanding course content, preparing for and completing assignments, and earning points for in-class work. A significant percentage of your final grade is made up of in-class activities (20%). Most, if not all, class meetings will have activities with points attached, and these in-class activities cannot be made up and will not be excused (except in the case of religious holidays, university-sanctioned events, or documented accommodations through Student Accessibility Services).

Of course, do not attend class if you are ill. Missing one or two class periods to take care of your health will not significantly impact your course grade. Should you need to miss class for an extended period of time, contact your instructor and the Dean of Students Office (studentassistance@iastate.edu).

Validating Enrollment

To validate their enrollment in each course at the beginning of the semester, students must attend the first or second meeting (first meeting if the class meets only once a week). Students who add a course after the term begins must attend the next class meeting. The instructor has the option to offer a registered place in the course to another student when a registered student fails to attend and has not obtained prior approval of the instructor. Students who do not validate their enrollment must drop the course or they will receive an F grade.

<https://catalog.iastate.edu/registration/>

(Source: ISU Catalog)

Participation Guidelines

Learning to write, think, and communicate effectively involves working with different perspectives. In this course, you will explore a range of texts and ideas. You will be able to choose your own topics for major assignments; however, you will undoubtedly encounter views that you do not agree with in readings and class discussions. When engaging with different viewpoints, students and instructors are expected to uphold Iowa State's Principles of Community by listening actively, expressing ideas thoughtfully, and engaging in disagreement with curiosity and respect for one another and the class environment.

Statement on the Use of AI

This course will (re)introduce you to generative AI, with a focus on ethical and critical use. ISUComm Foundation Courses Program (ENGL 1500, ENGL 2500, and ENGL 2500H) helps students develop as communicators, writers, and thinkers. Our courses are designed to help you practice the writing process, respond to each other's thinking and writing, and develop your own ideas. Because strong communication skills are vital in all areas of life, what you learn in this course will help you in your academic, personal, civic, and professional lives.

Writing is both a process and a product. In Foundation Courses, both are important. Because the ISUComm Foundation Courses Program values process—and we strongly

believe it's crucial for your writing development—your instructor will ask you to show your work. You will complete a range of scaffolded writing tasks throughout each unit before you submit final versions of your major projects.

How students are invited to engage with AI during the writing process will vary across sections, so follow your instructor's lead regarding the use of AI in your section. Your instructor will establish expectations about AI use. Keep in mind that guidelines for acceptable use may change from activity to activity. If you are ever unsure about if, how, and/or to what extent you may use AI on a given assignment, ask your instructor before the assignment is due. Use of AI outside your instructor's guidelines may constitute academic misconduct.

Appealing Your Final Grade

If you feel that your final grade does not reflect the quality of the work you produced throughout the semester, please first discuss the issue with your instructor. If, after talking with your instructor, you still feel that your grade does not reflect the quality of your work, you can file a grade appeal.

To file an appeal, you will need to submit the following materials to our program staff at isucommssupport@iastate.edu:

- A letter to the Director of ISUComm Foundation Courses stating the grounds for the grade appeal.
- Copies of the work you submitted for major assignments

Guidelines for submitting your work

- You may attach your files to an email message or share them through Google Drive. If you choose Google Drive, please be sure to get the share link that allows anyone at Iowa State University to view your files.
- Your files may include video files or public links for Canvas Studio videos if you completed online presentation assignments in your section.

A panel of instructors will review your materials blindly and assign a grade based on the quality of the work. Any late work or attendance penalties will be applied. If the grade the panel assigns is higher than the grade you received, your grade will be changed accordingly. If, however, the grade the panel assigns is lower than the grade you received, your grade will remain the same.

ISU Syllabus Statements

Academic Dishonesty

The class will follow Iowa State University's policy on academic misconduct (5.1 in the Student Code of Conduct). Students are responsible for adhering to university policy and the expectations in the course syllabus and on coursework and exams, and for following directions given by faculty, instructors, and Testing Center regulations related to coursework, assessments, and exams. Anyone suspected of academic misconduct will be reported to the Office of Student Conduct in the Dean of Students Office. Information about academic integrity and the value of completing academic work honestly can be found in the Iowa State University Academic Integrity Tutorial.

Accessibility Statement

Iowa State University is committed to supporting students with disabilities. Promoting these values entails providing reasonable accommodations where barriers exist to students' full participation in higher education. Students in need of accommodations or who experience accessibility-related barriers to learning should work with Student Accessibility Services (SAS) to identify resources and support available to them. Staff at SAS collaborate with students and campus partners to coordinate accommodations and to further the academic excellence of students with disabilities. Information about SAS is available online at www.sas.dso.iastate.edu, by email at accessibility@iastate.edu, or by phone at 515-294-7220.

Non-Discrimination Statement

Iowa State University does not discriminate on the basis of race, color, age, ethnicity, religion, national origin, pregnancy, sexual orientation, genetic information, sex, marital status, disability, or status as a U.S. Veteran. Inquiries regarding non-discrimination policies may be directed to Office of Equal Opportunity, 2680 Beardshear Hall, 515 Morrill Road, Ames, Iowa 50011, Tel. 515-294-7612, email eooffice@iastate.edu.

Mental Health and Wellbeing Resources

We're committed to your success and wellbeing at Iowa State. As a Cyclone, you can access 24/7 resources, services, and people dedicated to helping you achieve your goals and be your best in and out of the classroom. Whether you need academic support or just someone to talk to, we're here for you at Cyclone Support (cyclonesupport.iastate.edu). If you are struggling emotionally and need support, there's confidential help available 24/7/365. You can call or text 988 or use the chat at 988lifeline.org

Prep Week

This class follows the Iowa State University Prep Week policy, as noted in the ISU Policy Library and the Senior Vice President and Provost's website.

Religious Accommodation

Iowa State University welcomes a broad spectrum of religious beliefs and practices, recognizing the contributions differing experiences and viewpoints can bring to the community. There may be times when an academic requirement conflicts with religious observances and practices. If that happens, students may request the reasonable accommodation for religious practices. In all cases, you must put your request in writing. The instructor will review the situation in an effort to provide a reasonable accommodation when possible to do so without fundamentally altering a course. For students, you should first discuss the conflict and your requested accommodation with your professor at the earliest possible time. You or your instructor may also seek assistance from the Dean of Students Office at 515-294-1020 or the Office of Equal Opportunity at 515-294-7612.

Contact Information for Academic Issues

If you are experiencing, or have experienced, a problem with any of the above statements, email academicissues@iastate.edu

Free Expression

Iowa State University supports and upholds the First Amendment protection of freedom of speech and the principle of academic freedom, in order to foster a learning environment where open inquiry and the vigorous debate of a diversity of ideas are encouraged. Students will not be penalized for the content or viewpoints of their speech as long as student expression in a class context is germane to the subject matter of the class and conveyed in an appropriate manner.

No employee, student, applicant, or campus visitor is compelled to disclose their pronouns. Anyone may voluntarily disclose their own pronouns.

Resources

Academic Success Center

The Academic Success Center (ASC) includes free services in Writing and Communication Consultations. The ASC is located in 2261 Hixson Lied Student Success (across from Maple/Willow/Larch) and also provides online appointments. It provides a welcoming and inclusive place where friendly Communication Consultants offer individualized assistance to undergraduate and graduate students working on any form of written, oral, visual, or electronic communication at any point in the writing process, from understanding the rubric to drafting to revision. While we can help you identify patterns and trends in your spelling and grammar, we do not provide editing services.

Please go to <https://www.asc.dso.iastate.edu/writingsuccess> to schedule an appointment or for more information, and email writingsuccess@iastate.edu if you need assistance.

Library

To login from off-campus: When you're off ISU campus and would like to access one of ISU's subscription databases or licensed full text resources (such as journal articles, e-books, and journals) from the Library website, you will be prompted to login using the last 11 digits of your ISU University ID (9-digit University ID plus the following 2-digit Security Code) and the Library password (Borrower ID password) you set.

Even if you do not have a physical ISUCard, you do have an ISU University ID number. If you don't remember that number, you can login to AccessPlus using your social security number and verify your University ID number.

Login questions or problems? Contact Circulation Desk staff: Phone (515) 294-3961 or email CircDesk@iastate.edu

See also the Library's Distance Learning SupportLinks to an external site. guide for more information on access, how to find and search helpful databases, and how to get articles and books you need sent to you.

Course Schedule

Course Schedule for ENGL 1500, Spring 2026			
Week	Unit/Topics	Readings	Major Due Dates
1 Jan. 19–25	Introductory Unit: Course Introductions <ul style="list-style-type: none"> • Syllabus and Schedule • ISUComm Curriculum • Literacy Narrative 	All readings will be accessed via Achieve (Macmillan Learning): <ul style="list-style-type: none"> • Concise St. Martin’s Guide (CSMG) Ch. 1 (“Composing Literacy”) • Student Guide (SG) <ul style="list-style-type: none"> ○ “What are ISUComm Foundation Courses?” ○ “How can I succeed in Foundation Courses?” ○ “What university resources can I use?” ○ “What if I have a question?” • “Using Generative Artificial Intelligence (GenAI) in the Writing Course: A Guide for Students” 	<ul style="list-style-type: none"> • In-class Introductory Writing Activity
2 Jan. 26 – Feb. 1	Unit 1: Personal Narrative <ul style="list-style-type: none"> • Narrative • Setting the stage for learning • Invention and inquiry 	<ul style="list-style-type: none"> • CSMG Ch 2 (“Remembering an Event”) • CSMG Ch 9 (“A Catalog of Invention and Inquiry Strategies”) 	
3 Feb. 2–8	Unit 1: Personal Narrative <ul style="list-style-type: none"> • Planning a narrative • Building significance • Organizing your work 	<ul style="list-style-type: none"> • SG “How Do I Apply the Communication Basics?": Written Communication • CSMG Ch. 10 (“A Catalog of Reading Strategies”) • Read SG “1500 Examples”: Example personal narratives 	
4 Feb. 9–15	Unit 1: Personal Narrative <ul style="list-style-type: none"> • Peer Review • Editing 		<ul style="list-style-type: none"> • Personal Narrative Draft & Peer Review • Personal Narrative • Reflection: Personal Narrative
5 Feb. 16–22	Unit 2: Profile <ul style="list-style-type: none"> • Profiles • Interviews • Planning research projects 	<ul style="list-style-type: none"> • CSMG Ch. 3 (“Writing Profiles”) 	
6 Feb. 23 – Mar. 1	Unit 2: Profile <ul style="list-style-type: none"> • Evaluating and using sources • Creating an outline • Developing a dominant impression 	<ul style="list-style-type: none"> • CSMG Chs 15-17 (“Selecting and Evaluating Sources,” “Using Sources to Support Your Ideas,” “Citing and Documenting Sources in MLA Style”) 	
7 Mar. 2–8	Unit 2: Profile <ul style="list-style-type: none"> • Organizing work through cues 	<ul style="list-style-type: none"> • CSMG Ch. 11 (“Cueing the Reader”) • Read SG “English 1500 Examples”: Example profiles 	

		<ul style="list-style-type: none"> • Outlining and drafting 	
8 Mar. 9–15	Unit 2: Profile <ul style="list-style-type: none"> • Peer review • Writing conference • Editing 	<ul style="list-style-type: none"> • Review previous readings as needed this week. 	<ul style="list-style-type: none"> • Profile Draft & Peer Review • Profile • Reflection: Profile
Spring Break			
9 Mar. 23–29	Unit 3: Multimodal Remix <ul style="list-style-type: none"> • Features of multimodal texts • Design elements 	<ul style="list-style-type: none"> • SG Ch. 3: “Visual” • CSMG Ch. 13 (“Analyzing and Composing Multimodal Texts”) • Writer/Designer Chs. 1-2 (“What Are Multimodal Projects?”; “How Does Rhetoric Work in Multimodal Projects?”) 	
10 Mar. 30 – Apr. 5	Unit 3: Multimodal Remix <ul style="list-style-type: none"> • Analysis • Brainstorming 	<ul style="list-style-type: none"> • Read SG “English 1500 Examples”: Example multimodal texts • Writer/Designer Chs. 3-4 (“Why Is Genre Important in Multimodal Projects?”; “How Do You Start a Multimodal Project?”) 	
11 Apr. 6–12	Unit 3: Multimodal Remix <ul style="list-style-type: none"> • Analyzing texts • Documenting sources • Creating an outline 	<ul style="list-style-type: none"> • Review CSMG Ch. 17 • Writer/Designer Ch. 5 (“How Do You Design and Revise with Multiple Audiences?”) 	
12 Apr. 13–19	Unit 3: Multimodal Remix <ul style="list-style-type: none"> • Design planning • Peer Review 	<ul style="list-style-type: none"> • CSMG Ch. 13 pp. 361-367 • Writer/Designer Chs. 6-7 (“Working with Multimodal Assets and Sources” “Working with Technology”) 	<ul style="list-style-type: none"> • MM Remix Draft and Peer Review
13 Apr. 20–26	Unit 3: Multimodal Remix <ul style="list-style-type: none"> • Presentation skills • Accessible design 		<ul style="list-style-type: none"> • Multimodal Remix • Design Choices Paper
14 Apr. 27 – May 3	Unit 3: Multimodal Remix <ul style="list-style-type: none"> • Presentations • Peer review 	Prepare: <ul style="list-style-type: none"> • Review previous readings as needed this week. 	<ul style="list-style-type: none"> • Multimodal Design Presentation
15 May 4–10	Unit 4: Portfolio <ul style="list-style-type: none"> • Reflecting • Final portfolio 		<ul style="list-style-type: none"> • Reflection: Multimodal Remix
Finals May 11–15	Unit 4: Portfolio <ul style="list-style-type: none"> • Final portfolio 		<ul style="list-style-type: none"> • Portfolio

Sample Assignments

Major Assignment 3: Multimodal Remix

Task Snapshot

Repurpose a previous assignment (narrative or profile) into a multimodal design.

Learning Goals

Successfully synthesize multiple forms of communication (linguistic, aural, visual, spatial, and/or gestural) in a design for a particular audience, purpose, and context.

Guidelines

A substantive multimodal design based on your narrative or profile essay.

Assignment Description

For this assignment you will select either your personal narrative essay or profile and repurpose the document into a multimodal form of communication; examples of multimodal communication include a poster, infographic, podcast, webpage, or audio essay, amongst other options detailed in class and in course materials. While the academic essay is the convention of composition courses, advances in technology and composition tools has evolved how institutions think of formal communication.

As detailed in The Concise St. Martin's Guide to Writing, "As writers too we must consider not only what we want to say but also how best we can deliver that message [...] In a sense, all texts are multimodal" (356).; and as stated in Writer/Designer, "Writers choose modes of communication for every text they create [...] Sometimes these choices are unconscious, like when an author uses Microsoft Word's default typeface and margins when writing a paper for class. Sometimes those choices are made explicitly by an author, and that's when design becomes purposeful" (4).

The goal of this assignment is to take a preexisting written text and look at it through a new perspective and genre, and also present preexisting information to a newly contextualized audience.

Your multimodal remix will be presented to the audience of your instructor, but part of the work of the design is to consider how you would deliver your design to a specific, interested audience. For example, if you were to create a TikTok video for your multimodal remix, you would want to ask questions like: "How long should my video be?" "Do I use an audio track as a soundtrack to my video?" "What elements of design am I incorporating to reach a wide audience on TikTok through the program's algorithm?" Your design should utilize elements of graphic or audio design to represent the subject, using multiple forms of communication (linguistic, aural, visual, spatial, and gestural) as support for ideas, arguments, and perspectives on the selected topic. While your multimodal remix should be aesthetically engaging, make sure the design is in service to the ideas and perspectives of the topic; the design itself is a tool to express information, so the content of your multimodal remix is as important as the design choices you make.

Evaluation

Your final submission should represent original work with accurate documentation.

The general criteria for evaluation include:

- **Context:** Well-developed introduction, purpose, and attention to the audience.
- **Substance:** Attends to relevant genre features; meets assignment guidelines; specific and strategic support of main points.
- **Organization (Essay Structure):** Structural organization increases clarity of the essay as a whole.
- **Organization (Paragraph Structure):** Paragraph organization enhances development of ideas and details within and between paragraphs.
- **Style:** Style enhances the message and is well-suited to the goals of the genre.
- **Delivery:** Writer ethically adheres to formatting and documentation expectations and genre conventions.

See the detailed rubric below for specific guidelines for this assignment as they apply to the above categories (rubric provided in Canvas)

Figure 3

A Screenshot of the Assessment Rubric

Multimodal Remix						
Criteria	Ratings					Points
Context view longer description	Excellent Initial impression is attractive, interesting, and inviting. Multimodal approach to topic shows evidence of creative thinking. Purpose of the design is clear, as is the intended audience. 20 to >18 pts	Good Initial impression of the design develops audience interest. Multimodal approach to topic is conventional. Purpose for design and intended audience is generally clear. 18 to >16 pts	Fair Initial impression is not engaging. Stock and/or unimaginative wording/design elements. Purpose for design and/or intended audience is somewhat unclear. 16 to >14 pts	Needs work Poor initial impression. Inadequate consistency in approach (perhaps a mismatch or oversimplified visuals, sound and/or text). The purpose and audience of the design are unclear. 14 to >0 pts	Missing 0 pts	-- /20 pts 
Substance view longer description	Excellent Design creatively attends to relevant genre features. Carefully selected and skillfully integrated multimodal elements enrich and extend verbal content. Design thoughtfully remixes the content and focus of the original text. 30 to >27 pts	Good Design attends to relevant genre features. Multimodal elements are coordinated and well developed. Design remixes the content and focus of the original text. 27 to >24 pts	Fair Design unevenly attends to relevant genre features. Coordination and development of content break down in some places. Design is loosely based on the content and focus of the original text. 24 to >21 pts	Needs work Design lacks attention to genre features. No obvious coordination or development of content. The relationship between the design and the original text may be unclear or missing. 21 to >0 pts	Missing 0 pts	-- /30 pts 
Organization- Design Structure view longer description	Excellent Organization of design shows creative attention to genre features and audience awareness. Organizational elements assist audience processing of information and enhance the overall effect of the message. 15 to >13.5 pts	Good Organization is predictable, providing focus. Organization is generally logical, helpful, and consistent throughout the communication. 13.5 to >12 pts	Fair Organization causes some disruption to audience processing of information. There is some breakdown in focus and is somewhat inconsistent. 12 to >10.5 pts	Needs work Organization interferes with audience processing. Inappropriate, uncertain, or missing focus. Design lacks an obvious organizational plan. 10.5 to >0 pts	Missing 0 pts	-- /15 pts 
Style view longer description	Excellent Skillful use of design features appropriate to genre. Vivid, precise, concise wording; no correctness errors. 20 to >18 pts	Good Design features are functional with mostly vivid, precise, concise wording; few correctness errors. 18 to >16 pts	Fair At least one major flaw or distraction in design choices. Mostly understandable but lacks consistently effective wording; several correctness errors. 16 to >14 pts	Needs work Lack of attention to design features; choices may suggest reliance on a pre-made template. Communication is confusing in places with ineffective word choice; several distracting errors. 14 to >0 pts	Missing 0 pts	-- /20 pts 
Delivery view longer description	Excellent Extremely user-friendly. Responsible citation of sources (MLA citation style) in accompanying citation page. 15 to >13.5 pts	Good Mostly user-friendly. Functional and mostly accurate citation of sources (MLA citation style) in accompanying citation page. 13.5 to >12 pts	Fair User-friendliness breaks down in at least one place. Failure to document some borrowed sources and/or some inaccurate citations (MLA style) in accompanying citation page. 12 to >10.5 pts	Needs work Lacks user-friendliness. Failure to document most sources and/or mostly inaccurate citations (MLA style) in accompanying citation page. 10.5 to >0 pts	Missing 0 pts	-- /15 pts 

Submission Instruction

You will submit your final design as a PDF here.

To download your file as a PDF:

- In Google Docs: File > Download > PDF Document
- In Word: File > Save As > File Format > PDF

What if my project isn't sharable as a PDF?

Upload a compatible file type to Google Drive and submit with Share link

Get shareable link; be sure it says "... Iowa State University with link ... can comment"

- Files you can store in Google Drive - Google Drive
Help <https://support.google.com/drive/answer/37603?hl=en> (Links to an external site.)
- Any file type can be stored in Drive. These are the most common file types you can preview in Google Drive:
 - Archive files (.ZIP, .RAR, tar, gzip)
 - Audio formats (MP3, MPEG, WAV, .ogg, .opus)
 - Image files (.JPEG, .PNG, .GIF, .BMP, .TIFF, .SVG)
 - Markup/Code (.CSS, .HTML, .PHP, .C, .CPP, .H, .HPP, .JS, .java, .py)
 - Text files (.TXT)
 - Video files (WebM, .MPEG4, .3GPP, .MOV, .AVI, .MPEGPS, .WMV, .FLV, .ogg)

Samples of Student Work: Multimodal Project

Student Work: Multimodal Modal Remix (Repurpose of Profile Essay)

The video and the original essay can be viewed at the following link: [Samples of Student Work](#)

Figure 1

A screenshot of student sample work on the video story



Note:

For this project, the student repurposed his profile essay, entitled “The Hidden Realities of an International Student in America” into a video story. As described in the assignment guidelines, students were asked to integrate multiple modes of communication—linguistic, aural, visual, spatial, and/or gestural—for a particular audience, purpose, and context.

In this project, the student used the linguistic mode through the spoken narration and written captions accompanying the video. The aural mode is realized through the narration’s sound, including the speaker’s voice and delivery. The visual mode appears in the animated scenes that represent the story, while the spatial mode is reflected in the arrangement and sequencing of visual elements on the screen. The gestural mode is conveyed through the movements and expressions represented in the animation. To compose the project, the student used several tools, including AI-supported tools such as a text-to-video generator and Canva. He brought these modes together effectively to create a coherent rhetorical effect that supports the story’s meaning and purpose for his target audience, namely his classmates and instructor. His classmates are undergraduate students, including both international and local students. His main message was to show that international students sometimes experience language barriers, which can shape how

they navigate everyday interactions and unfamiliar environments. A preview of the essay used for the video is shown in Figure 2.

Figure 2

A preview of the essay used for the video

Student Last Name 1

Student Last Name
 Professor Febriana Grundy
 ENGL 1500
 October 13th, 2025

The Hidden Realities of an International Student in America

Being an international student is often seen as an exciting adventure full of travel, learning, and independence. But beneath that image lies a reality filled with change, challenge, and emotion. For many students, studying abroad means more than earning a degree. It means learning how to live between two worlds, each with its own language, culture, and rhythm. The journey can be rewarding, but it is also filled with moments of confusion, loneliness, and growth.



Fig 1: *Dream of Studying Abroad: Understanding Indian Students' Decision-Making*

My sister Jennah knows this experience well. She is a Fine Arts major from Egypt and has been studying in Los Angeles for a year. When she first arrived, she thought school would be similar to back home, just in English. But she soon found that the American classroom worked very differently. In Egypt, classes were more group based and guided by the teacher. Students often worked together and followed the professor's direction closely. In the United States, however, Jennah's professors expected debate, self-expression, and independent thinking. "Here, everyone speaks up and argues for their ideas," she said. "Back home, we listened more than we talked."

Her first art critique left her in tears. She wasn't used to people speaking so directly about her work. No one meant to be cruel, but the feedback was sharp and honest in a way that felt personal. She told me, "In Egypt, people are careful with words. Here, honesty can sound like aggression." Research supports her feelings. Studies show that many international students

Student Evaluation

Evidence of Effective Teaching from Iowa State University Student Course Evaluation (2021–2025)

Quantitative Student Evaluation

Semester	Course Name	Total number of students	Rating
Fall 2021	ENGL 1500 Section 30: Critical Thinking and Communication	21	4.73
	ENGL 1500 Section 31: Critical Thinking and Communication	24	4.44
Spring 2022	ENGL 2500: Written, Oral, Visual, and Electronic Composition	22	4.53
	ENGL 14 A/C: English Grammar (ESL Class)	5	5.00
Summer 2022	ENGL 12 C/D/E: English Writing (ESL Class)	8	4.86
Fall 2022	ENGL 1500: Critical Thinking and Communication	22	4.60
	ENGL 1500: Critical Thinking and Communication	22	4.40
Spring 2023	ENGL 099S: Non-native Speaking	11	4.73
	ENGL 1500: Critical Thinking and Communication	23	4.70
Summer 2023	ENGL 2500: Written, Oral, Visual, and Electronic Composition	12	4.75
Fall 2023	ENGL 1010D: Academic Writing for Graduate Students	22	4.62
	ENGL 099S: Non-native Speaking	20	4.61
Spring 2024	ENGL 1010D: Academic Writing for Graduate Students	22	4.88
	ENGL 099S: Non-native Speaking	17	4.80
Fall2024	ENGL 2200: Descriptive English Grammar	30	3.78
	ENGL 099S: Non-native Speaking	18	4.93
Spring 2025	ENGL 2200: Descriptive English Grammar	26	3.50
Summer 2025	ENGL 2500: Written, Oral, Visual, and Electronic Composition	23	4.83
Fall 2025	ENGL 1010C: English for Native Speakers of Other Languages: Academic English II-- Undergraduates	22	4.42
	ENGL 099S: Non-native Speaking	16	4.93
Total		386	4.53

Evidence of Effective Teaching from Iowa State University Student Ratings (2021–2025)

An Overview of Qualitative Student Evaluation

Semester	Key Strengths	Complete Course Evaluation (PDF Link)
Fall 2021	<ul style="list-style-type: none"> • Clear explanations • Clear feedback and support • A positive, collaborative environment with discussions and peer review • Helpful small assignments leading up to bigger projects 	ENGL 1500: Section 30
	<ul style="list-style-type: none"> • Clear expectations for assignments • Step-by-step guidance • Very responsive to emails, questions, and accommodations. • Students benefited from peer review, in-class activities, visuals, and agendas. 	ENGL 1500: Section 31
Spring 2022	<ul style="list-style-type: none"> • Clear explanations • Instructor’s patience and strong teaching skill • Support for students (especially for new concepts for students) 	ENGL 14A–C
	<ul style="list-style-type: none"> • Helpful feedback • Clear assignment expectations • Organized materials • Useful examples • Guidance in students’ writing and communication progress 	ENGL 2500
Summer 2022	<ul style="list-style-type: none"> • Students emphasize learning “a lot of new knowledge,” especially essay writing • Various helpful learning activities • Supportive presence • Effective teaching • Different types of essays for practice (helpful learning practices) 	ENGL 12C/12D/12E (Multilevel ESL Writing)
Fall 2022	<ul style="list-style-type: none"> • Engaging activities and helpful peer review • Positive, accessible classroom environment • Constructive and motivating feedback 	ENGL 1500 Section 50
	<ul style="list-style-type: none"> • Helpful office hours and advising • Helpful freewriting tasks • Helpful feedback • Patient, helpful, and supportive instructor 	ENGL 1500 Section 51
Spring 2023	<ul style="list-style-type: none"> • Highly helpful feedback • Clear explanations for materials and assignments • Responsive • Positive learning environment 	ENGL 1500 Section 20
	<ul style="list-style-type: none"> • Useful class activities for pronunciation improvement 	ENGL 099S

	<ul style="list-style-type: none"> • Helping students obtain confidence in their speaking • Helpful feedback, speaking practices, and interactive discussions • Respectful instructor • Organized and well-prepared teaching • Instructor’s enthusiasm • Clear explanations 	
Summer 2023	<ul style="list-style-type: none"> • Useful individualized feedback and peer review • Helpful step-by-step assignment structure • Organized materials • Supportive instructor 	<u>ENGL 2500</u>
Fall 2023	<ul style="list-style-type: none"> • Very warm, encouraging class atmosphere • Students report major improvement in speaking confidence • Positive learning experience (several students call the instructor “one of the best”) 	<u>ENGL 099S</u>
	<ul style="list-style-type: none"> • Excellent organization • Clear assignments • Constructive feedback • Graduate students highlight major improvements in research writing • Instructor described as kind, supportive, and effective 	<u>ENGL 1010D</u>
Spring 2024	<ul style="list-style-type: none"> • Supportive, friendly, and positive classroom environment you create. • Students experienced major improvements in fluency, confidence, interactional competence, and vocabulary. • Instructor’s approachability, patience, and ability to connect with students, especially helpful for international students. • Useful in-class discussions, group activities, and speaking tasks • Instructor’s attentiveness to each student, always positive and encouraging 	<u>ENGL 099S</u>
	<ul style="list-style-type: none"> • High-quality, actionable feedback for students • Clear explanations and useful tools for academic writing • Supportive and motivating learning environment • Great expertise in writing instruction • Effective in-class activities, discussions, and peer review • Responsive and encouraging • Good course delivery: well planned and useful for research writing practices 	<u>ENGL 1010D</u>
Fall 2024	<ul style="list-style-type: none"> • Approachable and friendly • Useful course delivery for students’ improvement in speaking, vocabulary, grammar. • Supportive and warm classroom environment 	<u>ENGL 099S</u>
	<ul style="list-style-type: none"> • Highlights of instructor’s grammar expertise • Patience • Useful and clear examples 	<u>ENGL 2200</u>

	<ul style="list-style-type: none"> • Learning tools and approaches (tree diagrams, in-class practice, and instructor's clarifications) 	
Spring 2025	<ul style="list-style-type: none"> • Helpful in-class diagramming practice and grammar exercises • Individual support when walking around during exercises • Fair grading and clear exam structure • Helpful slides, answer keys, and Canvas modules • Instructor's understanding and flexibility • Engaging learning environment 	<u>ENGL 2200</u>
Summer 2025	<ul style="list-style-type: none"> • Very strong feedback quality • Useful office hours especially helpful • Structured assignments • Well-designed course • Supportive 	<u>ENGL 2500</u>
Fall 2025	<ul style="list-style-type: none"> • Structured courses • Students felt comfortable asking questions, interacted with the professor and peers • Well-explained lectures and instruction • Consistent feedback • Guiding examples • Applicable learning materials and relevance to real-life tasks 	<u>ENGL 099s</u>
	<ul style="list-style-type: none"> • Constant feedback from peers and instructor • Use of various materials • Use of various classroom activities 	<u>ENGL 1010C</u>

Overall teaching evaluation (departmental evaluation surveys from Fall 2021- Spring2025).
Click the link to access the documents

Excerpts from Anonymous Student Feedback in Course Evaluation

“She was an excellent professor, always kind and patient” (Student Evaluation, ENGL 099S: Non-native English Speaking, Fall 2025)

“One major strength was the instructor’s clear and patient teaching style. The sessions were always structured, and the activities helped us apply what we learned immediately. Another strength was the supportive classroom environment, where students felt comfortable speaking and asking questions. There were no major weaknesses” (Student Evaluation, ENGL 099S: Non-native English Speaking, Fall 2025)

“All the course material is very comprehensive, well-explained, and easy to understand; I thoroughly enjoyed it. I think the professor is excellent, and I don't feel overwhelmed or stressed by having too much homework or not understanding the readings and course information. It was a very satisfying experience” (Student Evaluation, ENGL 1010C: Academic English II--Undergraduates, Fall 2025)

“Firstly, the professor for this course is extremely versed in the subjects she is teaching. The coursework can be very tricky but whenever we had questions, she could think of an example on the spot and work through it with us for better understanding. I think the way this class is formatted also works very well with group work being effective in a deeper understanding” (Student Evaluation, ENGL 2200: Descriptive English Grammar; Fall 2024)

“I believe Febriana was an amazing teacher for this class. She is very well organized, and she is trying to help us throughout the process of academic writing even though our level of experience and understanding as students is different. As a student who had both 101 B and 101 D, I have to say it’s really useful for me as someone who doesn't have a strong background in academic writing to go through this level of understanding, and I can see 101 D as what we actually need as graduate students. I like how this course is structured. Overall, Febriana made it very enjoyable, and it was hard for me to be absent from this class because I was learning something from her” (Student Evaluation, ENGL 1010D: Academic Writing for Graduate Students, Fall 2023)

“The friendly learning environment, modern English language tools, and real-life situation examples were the most beneficial aspects of this class” (Student Evaluation, ENGL 1010D: Academic Writing for Graduate Students, Spring 2024)

“The way the course was outlined on Canvas was very helpful and my teacher was great at answering questions” (Student Evaluation, ENGL 2500: Written, Oral, Visual, and Electronic Composition, Spring 2022)

“Class discussions, the tips from my professor, also the way that the classes are run with discussions and lots of working through things. My professor was always willing to help and was willing to help us succeed” (Student Evaluation, ENGL 1500: Critical Thinking and Communication Skills, Fall 2021)

“Even though I have some elements for improvement, I don't think I can do better than my current grammar teacher because it’s the class, I like the most during the day, so thanks Febriana” (ENGL 14A-C, Basic English Grammar, Spring 2022)

Teaching Award and Recognition

- Teaching Excellence Award, Graduate College, Iowa State University (Fall 2023)
- Nominee of Midwestern Association of Graduate Schools (MAGS) Excellence in Teaching Award (2025)
- Best Teacher, EF English Centers for Adults Indonesia (2018)
- Best Teacher, EF English Centers for Adults Indonesia (2017)

Other Teaching Qualifications

2022	Writing Consultant Training , Center of Communication Excellence (CCE), Iowa State University
2019	Certificate to Teach English to the Speakers of Other Languages (CELTA) , Cambridge University
2020	Teaching Knowledge Test (TKT) Module 2 , Cambridge Assessment, administered by EF Education First
2019	Teaching Knowledge Test (TKT) Module 1 , Cambridge Assessment, administered by EF Education First
2017	Teaching English as a Foreign Language (TEFL) , Cambridge Assessment, administered by EF Education First